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Leitfaden der experimentellen Psychopathologie. Vorlesungen gehalten an der Universität Leipzig von Privatdozent Dr. A. GREGOR, Oberarzt der psychiatrisch-neurologischen Klinik, Leipzig. Berlin, S. Karger. 1910. Pp. x., 222. Price Mk. 5.60.

In 1900, Dr. Störing—at that time also a *Privatdozent* in the University of Leipzig, but a *Privatdozent* of Philosophy—published a volume of Lectures on Psychopathology, which has recently been translated into English. This work naturally comes to mind, as one opens the present volume; but a reading of Dr. Gregor's lectures shows that the intention of the authors is entirely different. Störing, it will be remembered, aims to bring out the significance of psychopathology for normal psychology, and outlines the psychological principles of a theory of knowledge. Gregor avails himself of the experimental method (we might say of Sommer's methods) in psychopathology, in order to obtain results that shall be useful for treatment, and in order, at the same time, to enhance the capacity of clinical observation and of diagnosis (p. 13). The older work views psychopathology from the standpoint of the psychologist; the newer views psychology and psychological method from the standpoint of the psychiatrist. In a certain broad sense, therefore, the two series of lectures are complementary, though the lapse of time by which they are separated, and the differences in the authors' training and attitude, make this relation partial and incomplete. At any rate, it is instructive to read the books together.

It may be said at once that Dr. Gregor is a worthy successor to Störing. He is already favorably known by the experimental studies which, alone or in collaboration, he has published since the year 1906, and in which he has applied psychological methods to the study of such functions as the appreciation of time, the apprehension of visual stimuli tachistoscopically exposed, the range of memory, etc., in cases of mental disorder, and notably in cases of what is called Korsakow's disease (a toxæmic neurosis, characterized by defects of associative memory, confusion with a marked tendency to confabulate and to indulge in pseudo-reminiscences, hallucinations and delusions, a marked fluctuation of the affective life, and oftentimes disturbance of function of peripheral nerves). The results of these studies, together with those of other investigators, are here brought together in a systematic way. An introductory lecture deals in general terms with the relation between psychology and psychiatry. Then follow lectures on the psychopathology of the time-sense, on reaction experiments, on visual perception (*Auffassung*, in the sense of Kraepelin and Cron), association (2), memory (2), the psychology of testimony (2), attention (2), the external voluntary action, the bodily expression of psychical states, the formal aspects of mental work, and tests of intelligence. In every instance the technique and results of normal experiments are first set forth, and then we have an account of method, as modified for application to the patient, and of the results so far obtained. The exposition is clear, and the author has a good knowledge of the normal work. In Lect. VI. he outlines his position to Freud's psychoanalytic method: the procedure is personal, and the material not altogether objective; nevertheless, if used with caution, psychoanalysis is a valuable instrument (p. 76). The view of attention taken in Lect. XI. is that of Dürr: the motor attitude of readiness for stimuli is a concomitant phenomenon only; the essential thing in attention is clear and definite apprehension of objects, vividness and compelling character of conscious contents (p. 137).

The book has two external defects which call for notice. In the first place there is no index. In the second, there is neither a paged table of contents nor any sort of page heading! The consequence is, that if one wants to find, say, the experiments on testimony made with abnormal subjects, one has first to look through the table of contents; there one discovers that Lect. X. is the place required; and then one has to turn the pages of

the book at random, till one happens to strike the title *Zehnte Vorlesung* on p. 123. Why the reader should be exposed to these indignities, only a German publisher could explain. A useful bibliography (pp. 215-222) is not mentioned in the table of contents.

W. ASHER

The Dweller on the Threshold, by ROBERT HICHENS. New York, The Century Co. 1911. pp. 273. Price \$1.10 net.

It is seldom that a psychologist is called upon to review the Latest Novel. The present reviewer has read and enjoyed other works by Mr. Hichens,—*The Garden of Allah*, and *Bella Donna*; this newer work he has read without enjoyment.

The story has to do principally with the Rector of a London parish and his senior curate. At the beginning of their relationship, before the narrative opens, these men stand in sharp contrast: the Rector is talented, ambitious, self-confident, the Curate is industrious, dutiful, humble-minded. On the other hand, the Rector is troubled by sceptical doubts, and is betrayed by grossness of fibre into occasional lapses from right-doing, while the Curate, amiable and easily led as he is, has at any rate the strength that comes from an unshaken faith and personal purity of living. The Rector now conceives the idea of using the Curate as a medium whereby he may obtain communications from the spirit world; he thus satisfies his lust of power, and at the same time hopes to settle his religious doubts. The Curate, however, has to be inveigled into 'sitting'; and the Rector gains his point by the lying assurance that the whole object of the proceedings is to strengthen the Curate's will, to inspire him with something of the mental power that he admittedly lacks and that he admires in his superior. So the sittings begin. But the Rector fails after all, to 'entrance' his weaker-minded colleague,—who, on his side, feels himself strengthened in the manner promised. And so it presently comes to pass that the Curate is the dominant and strong-willed, the Rector the dominated and suggestible member of the duo; the parts have been reversed or exchanged. But here is the mysterious consequence: the Rector remains consciously what he was, the Rector, only that he is now a weakling, aware of his weakness and trending steadily down hill; the Curate, who has sucked the Rector's strength from him, becomes a dual personality, in whom the original Rector predominates and the Curate is entirely subordinate. In other words, the Curate henceforth is the 'double' of the Rector, knows and feels himself to be in the main identical with the Rector, while his own curate's nature remains largely in abeyance, though it is not wholly lost; he therefore watches the Rector, fears on his behalf, suffers with and for him, seeks to guide or direct him, precisely as a man would act and suffer in his own interest; and the Rector, harassed by this perpetual scrutiny, this ever-present influence to which he must yield while he fails to understand it, breaks down with a completeness that ends in death. The Curate, as the watchful and critical double, is thus—as one may suppose—the 'dweller' on the Rector's 'threshold.' The Rector's death dissolves the bond between the two men; the Curate reverts at once to his original, sequential state; sincerely mourns the loss of his hero; has no memory of the insight into the Rector's character and motives that he gained from the sittings; and loses, once and for all, the foreign personality that had well nigh ousted his proper nature.

That is the story. The remaining persons of the drama are a Professor who, in the quest of scientific fact, devotes himself to psychical research, and whose watchwords seem, hitherto, to have been telepathy and nervous dyspepsia; a Gentleman of Independent Means, who is somewhat more human than the Professor, but shows a like devotion, and has worked under the Professor's direction; and the Rector's Wife, a lady whose fate it is to worship at the shrine of masculine success, and who therefore, after an interlude of keen dislike of the Curate, definitely transfers her admiration